

ANIMATO!

ISSUE 1

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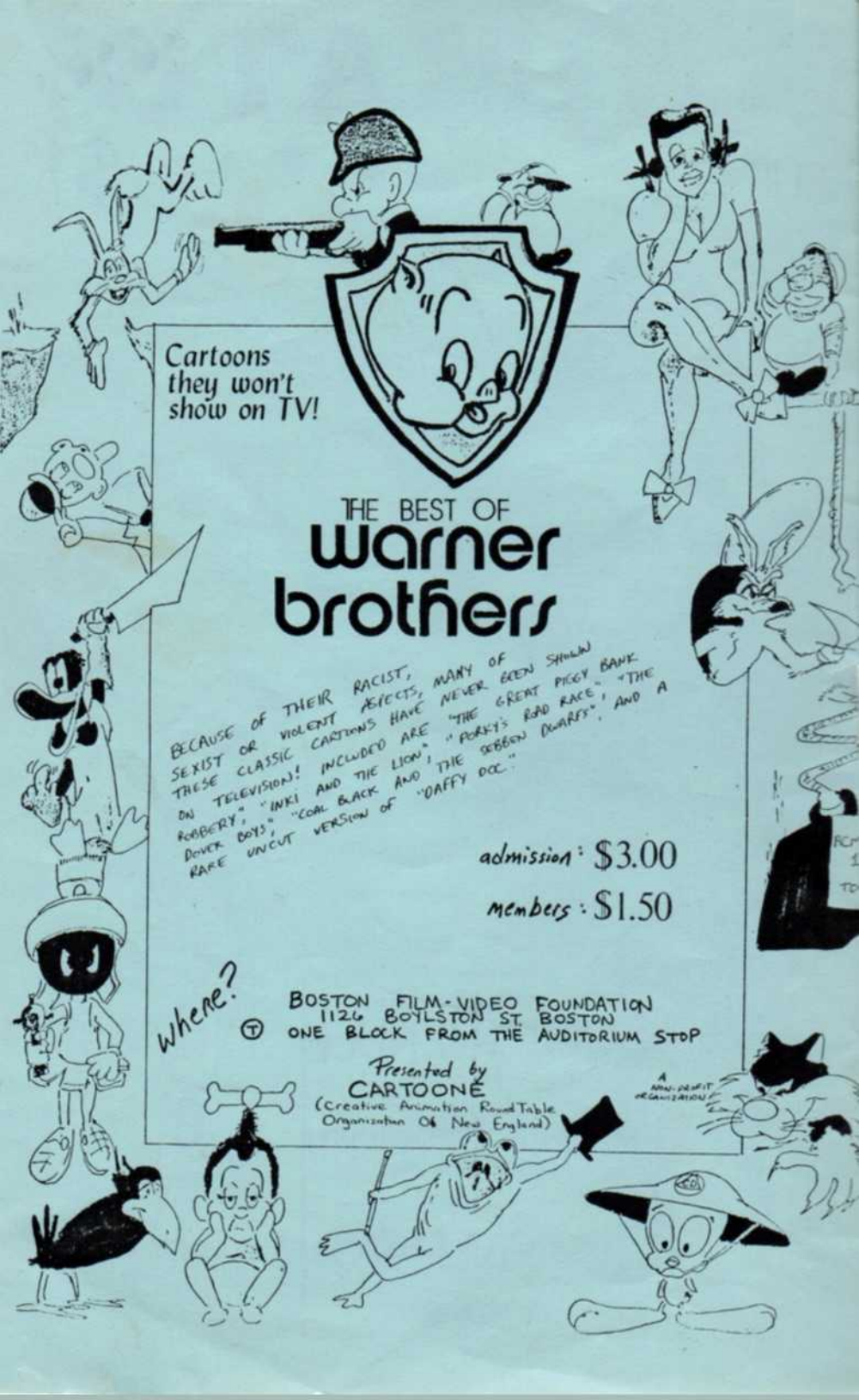


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ROCK & RULE
WHY DID IT BOMB?

Japanimation!

The Best of
WARNER Bros.

TRIVIA & MORE...



Cartoons
they won't
show on TV!

THE BEST OF
**Warner
brothers**

BECAUSE OF THEIR RACIST, SEXIST OR VIOLENT ASPECTS, MANY OF THESE CLASSIC CARTOONS HAVE NEVER BEEN SHOWN ON TELEVISION! INCLUDED ARE "THE GREAT PIGGY BANK ROBBERY", "INKI AND THE LION", "POKEY'S BAD RACE", "THE DOVER BOYS", "COAL BLACK AND THE DOBBEN DWARFS", AND A RARE UNCUT VERSION OF "DAFFY DUCK".

admission: \$3.00

members: \$1.50

Where?

⑦

BOSTON FILM-VIDEO FOUNDATION
1126 BOYLSTON ST. BOSTON
ONE BLOCK FROM THE AUDITORIUM STOP

Presented by
CARTOONE
(Creative Animation RoundTable
Organization of New England)

A
NON-PROFIT
ORGANIZATION

ANIM-

Hello, and welcome to the first issue of ANIMATO! (with thanks to Mike Jitlov)...We hope you'll like what we're doing here. If this is successful, we'll be back with more larger issues later.

ANIMATO! is the official newsletter of CARTOONE (Cinematic Animation RoundTable Of New England) and as always, we're looking for members. Membership is \$5.00 and it gives you a subscription to ANIMATO! as well as half price admissions to our showings. (See later in this issue for more information along that line.) We would install a coupon here, but we hate to see you cut up our hard work. Instead, just send check or money order to CARTOONE, c/o Mike Ventrella, 109 Tremont St. Box 614, Brighton, MA 02135. Members also get free goodies like posters and buttons (when we get them, that is.)

Well, thanks for your support. We need it. Have fun and all that stuff.

Editor: Mike Ventrella

Contributors: Scott Gillespie
Craig Walton
Frank Strom

ATO!

summer
83

Letters

Editor:

My next film, "Sex, Violence and Racism," is going to be made next week as soon as we finish rotoscoping the whole thing. Should take a day or two at least. Then I'm retiring. Really. No kidding this time.

Ralph Bakshi
Scorch, California

Editor:

Help, I'm freezing!

Walt Disney
c/o Disney on Ice

Editor:

OK, OK, you got me. I admit it. I'm really Auggie Doggie in disguise. Now will you leave me alone?

Elroy Jetson
Spaceville
Eep Op Orp Ah Ah

Editor:

We're having an argument here we hope you can help us sort out. My buddy here says that "Bozo" was the worst animated series of all time. I insist that it has to be "The Three Stooges." What do you think? Are we both wrong? Perhaps the Al Brodax Popeyes? One other friend suggests "Beetle Bailey," but I don't think that's as bad as the others. After all, Beetle Bailey sometimes would move his head a bit while his mouth moved, and there did seem to be more than one drawing per second. Hopefully some of your readers would like to join in this debate. Thank you.

Hanna Barbarian
Battle Creek, Michigan

Editor:

"Rock and Rule" bombed because I wanted it to. It just didn't show me in the right light. We can't have this sort of thing, now, can we?

Mok
Somewhere in Nuke York

Editor:

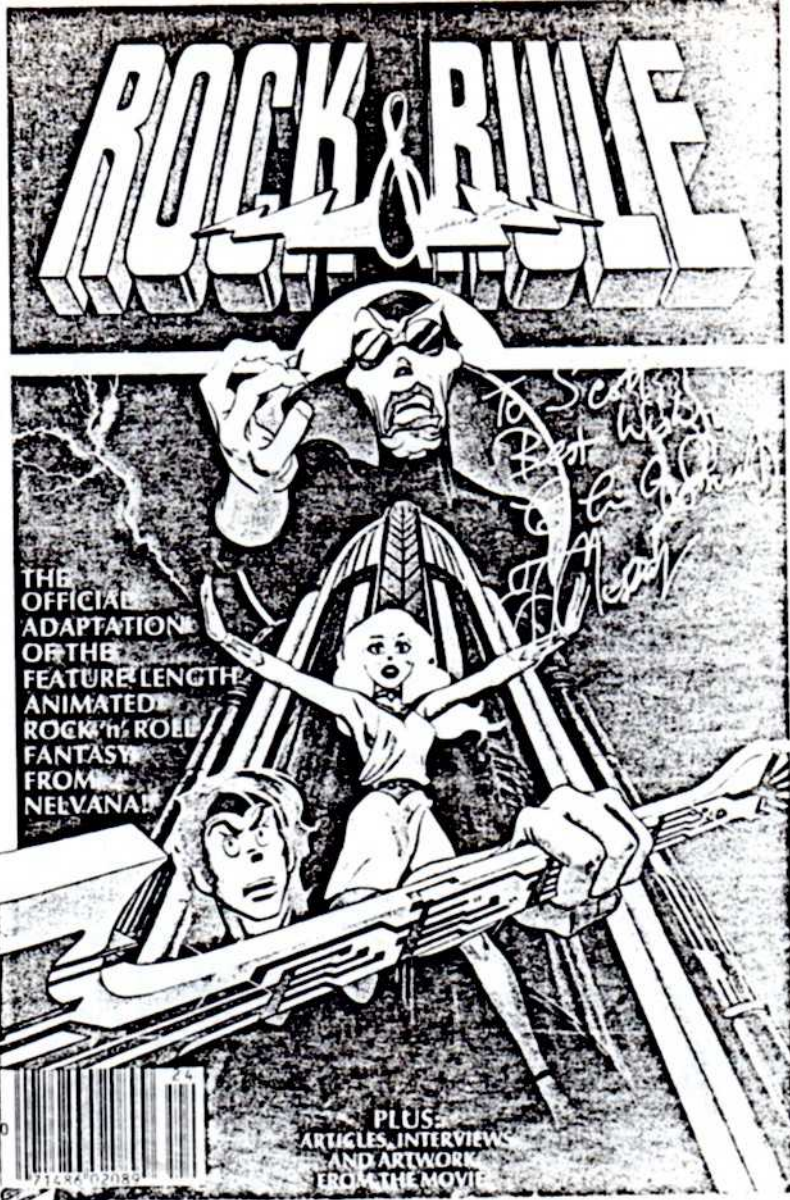
Thank you vewy much for this oppowtunity to speak out on my suppowt fow the National Wifle Association. Without this valuable gwoup, we would cleawy be heading towawd a society with a vast overpoulation of wascally wabbits. I say "Well done!"

Elmer Fudd
Long Cweek, Owegon

Editor:

We're in a heap of trouble now. The crew of "Dark Star" just flew into Disneyland and insist that Pluto be destroyed because he's unstable.

Mickey Mouse
Disneyland, California



...so what happened?

by Scott Gillespie

I saw "Rock and Rule" twice. I consider myself extremely lucky, considering it left Boston after one week and never appeared anywhere else in the United States at all as far as I know. The first show on the opening day I attended with a mob of twelve. The second time I went there were seven in the audience. Why did no one go to see this film, especially in a city which traditionally has supported science fiction, new music, and animation?

"Rock and Rule" best combined these three elements in such a way that no single element overshadowed the other two. This new feature from the Canadian based Nelvana studios ("Devil and Daniel Mouse," "Cosmic Christmas") was sparsely distributed and badly received. This is a pity. "Rock and Rule" is one of the best feature length animated films to be produced in the past decade.

"Rock and Rule" depicts a future post-war society but adds a new twist: the characters are mutations of street animals (cats, rats, dogs). Omar, a street tough rock musician trying to make the 'big time' and his girlfriend Angel, a singer with a 'unique' voice, are confronted with our antagonist Mok, an egoistical powerful megalomaniac whose fans worship as a Rock God. Mok feels worthy of this worship and wishes only to please the crowd at any cost.

Mok (for reasons which are not quite clear) wants to call forth a demon. He has all of the components save one: a 'unique' voice. With cajolement and extortion, he forces Angel to use her talents for his own ends.

The characters are the film's greatest attribute. As usual, the bad guys are more interesting than the good guys. Mok is a perfect modern power figure, an entertainer supreme. His magnetism coupled with his hold over the masses provides him with a control many politicians would envy. There should have been greater coverage of the crowd in order to show how he extracts his power. Too often the crowd was nothing more than a faceless mass.

The roller skating Schlepper brothers (Toad, Sleazy, and Zip), Mok's henchmen, provide comic relief. They provide an interesting contrast to Mok's overbearing personality.

Angel is as beautiful as she is resourceful. She is not the typical "damsel in distress." Her independence is a good example of modern woman rarely found in animation (save "Secret of NIMH").

Other less prominent characters were also well developed. Of particular note is Mylar, a shady concert promoter, and Cinderella, the one Schlepper sister, whose one passion is roller dancing at Club 666.

"Rock and Rule" smoothly combined standard cel animation with computer and rotoscope techniques. The settings were dark and dreary, reminiscent of "Blade Runner" (Doesn't anyone have a bright vision of the future?). There are a few nice touches: a television screen that actually looks as if it is broadcasting a picture. In fact, one of the Schleppers actually watches a badly animated cartoon on TV!

The demon Mok summons was marvelously grotesque. A nightmarish creature of the Lovecraftian genre, this monster was real neat. The summoning was the highlight of the film. It was animated in a unique way, without any real comparison.

AWROOOO!

SO I STILL WILL
SET THE STAGE, SEND
MY THOUGHTS TO
YOU...

I'M RECEIVING
EVERY WAVE, THIS SONG
SENDS LOVE THROUGH!

HA-HA-HA
THE GIRL CAN'T
SING THE DEMON
BACK!

NO
ONE
CAN!

BUT AS ANGEL
IS ABOUT TO BE
ENGULFED IN THE
DEMON'S DEADLY
EMBRACE,
ANOTHER VOICE
JOINS MINE...

...AND THE
DEMON
RETREATS!

...FROM THIS DAY WE'LL ALWAYS
KNOW, HOW OUR LOVE GROWS
HIGHER!

NOW
AS ONE WE'RE
GONNA KNOW, IT'S
OUR WORLD DESIRE...

The music, provided by Deborah Harry, Lou Reed, Iggy Pop, Earth, Wind and Fire, and Cheap Trick was excellent and was well integrated into the story, unlike "Heavy Metal" where the music seemed more of an afterthought. I impatiently wait the release of a soundtrack album.

Unfortunately, much of the effect of this great music was lost due to the poor sound quality of this film. The music never built as it should; it was weakened by restrictions which kept it too low key. During the summoning of the demon, for example, the music never reaches the crescendo needed to convey the power and importance of the event.

So with all of these things going for it, why did "Rock and Rule" bomb? What happened?

Well, we here at CARTOONE have some theories.

First and foremost is the public's usual reaction to animated films. Americans shun animated films because they relate them to the inept, underfinanced, untalented dreck they grew up with on Saturday mornings.

A second reason concerns the film's advertising strategy. Its catch phrase was "Sound you can see in the movie you can feel!" By promoting this film's musical aspects instead of aiming for the science fiction audience, a large potential group was lost.



Our suggestions:

1. Change the advertising format. The title "Rock and Rule" implies heavy metal music to some, so any advertising would have to offset this image. Aim towards the science fiction aspects.

2. Remix the sound, bringing the background music forward when needed.

I sincerely hope that Nelvana will re-release "Rock and Rule" so that others may enjoy this high quality animation.



SUDDENLY,
MATERIALIZING
IN THEIR VERY
MIDST...



I AM...
MOK.

ANYONE
WANT A
BEER?



H-H-HI!

BIG DEAL! GONNA
INTRODUCE YOUR
HIRED HELP?

YES... ALLOW ME TO INTRODUCE THE ROLLERSKATING
SCHLEPPER BROTHERS... TOAD, SLEAZY AND ZIP! MES
ASSISTANTES STUPIDE.



AHHHHHHH... SWEET
ANGEL.



YOU LOOK EVEN MORE
BEAUTIFUL IN PERSON
THAN YOU DO ON
STAGE.

SLURP

BETTER GET SOME ANTISEPTIC ON THAT...

THE RISING CEL

by STROM

TOPIC TODAY:
JAPANIMATION!

WHY ARE

JAPANESE
CARTOONS

DOWN TRODDEN

BY AMERICAN

AUDIENCES

AND DISTRIBUTERS?

HMMMM???



ONE REASON COULD
BE THE FACT

THAT EVERYONE

IN A JAPANESE

CARTOON LOOKS

GORGEOUS!!

(SPECIAL EFFECTS,

PLEASE!)



NOT ALWAYS,
BUT MOST OF
THE TIME

CHARACTERS

LOOK LIKE

THIS.



(MOST AMERICANS THINK OF

CHARACTERS WHO LOOK

LIKE THIS AS BEING

FOR CHILDREN. BUT

A CHARACTER MEANT FOR

KIDDIES COULD

NEVER

DO

THIS...





OBVIOUSLY,
YOU CAN SEE
THE CONFLICT
THAT THIS
BRINGS ON.

SO, I GUESS THAT
FOR THE NEXT
MILLENNIA OR SO,
WE'LL HAVE TO
PUT UP WITH
SMURFETTE
AND FRIENDS...
=GAH!=

ALSO, JAPANESE
CARTOONS OFFER
SOMETHING UNHEARD
OF IN "NORMAL"
CARTOONS — A PLOT!
AMERICANS CAN'T
HANDLE THINGS
LIKE PLOT LINES,
CHARACTERIZATION, ETC.



THE BEST OF Warner Brother\$

Choosing the "best" in any field is a risky job. Especially if one is a special affectionate of the area being judged.

But duty calls, and we must stand to decide among the hundreds of films the great Warner Brothers studio provided us with which ones are the BEST.

The reason for this decision is twofold: One, we are putting on our first screening on July 8th, and we want it to be a huge bash. (It had better be or a certain CARTOONE President is going to be out a lot of money.) What better way to turn people on to the joys of animation than by screening some of the most popular cartoons of all time? Two, we feel as though these films deserve to be commended and appreciated. That's it.

With this in mind, then, let's look at our list of possible films that will be shown (or is that films that possibly will be shown?) at our first screening. The list is longer than our screening program will be because often it is impossible to get the film desired. On we go in no particular order!:

A TALE OF TWO KITTIES (Clampett): This is the film that marks the first appearance of Tweety Bird. Here our fine feathered friend has to deal with two Abbot and Costello character cats. Tweety is a much more aggressive bird than the later model that Friz Freling employed. Tweety has a number of indispensible dynamite sticks (what self respecting cartoon character wouldn't?) and recites lines like "Aw, poor puddy tat fall down and go BOOM!" in the most untweety voice imaginable.

HAMATEUR NIGHT (Avery): One of Tex's spot gag films. Here we see that the lack of talent is endless in cartoonland. Performers fall through trap doors that appear endlessly, tomatoes thrown at bad acts hover in midair until a good shot is had, and a band drops its instruments at the count of three to take up batons as the conductor plays the opening score. Four Stars from Joe Adamson's "Tex Avery: King of Cartoons."

THE ISLE OF FINGO PONGO (Avery): Another spotgag film, but full of riches. A great satire on the travelogues popular at the time. The sun sinks slowly in the west everywhere but in an Avery cartoon: Here a demented ganster machine guns it down in an instant.

PORKY IN WACKYLAND (Clampett): This is the original black and white one, not the later color version titled "Dough for the DoDo." In this zany film, Porky flies to "Darkest Africa" in search of a reward for capturing a dodo bird. (Ignore the fact that dodos have been extinct for years and look nothing like the cartoon version of them. Tazmanian Devils don't travel in tornadoes, either.) Salvador Dali would be proud of this film as its the most dada film ever put out by the WB crew. There are dissolves worthy of the best KoKo the Clown cartoons, and enough strange goings on to make Tex Avery jealous. (He later copied this film in "The Cat That Hated People" for MGM.)

DUCK! RABBIT! DUCK! (Jones): This is a favorite not for its technique or its innovative style as much as for its script. What starts off as a typical Bugs/Daffy encounter ends up as a riotous battle between the two as they try to convince a befuddled Elmer that it's Duck season or Wabbit season or that Daffy is a wabbit or Bugs is a duck or whatever.

PORKY PIG'S FEAT (Tashlin): Daffy and Porky are trapped in a hotel when they can't pay their bill. The unscrupulous manager even eventually has them locked up with ball and chain. There are some wonderful bits involving a fall down an endless flight of stairs and even a reference to a new Dick Tracy character invented by Daffy when he smushes in the face of the manager to produce a real "prune-face."

THE GREAT PIGGY BANK ROBBERY (Clampett): Speaking of Dick Tracy, Daffy gets the final go ahead with this film as he (as Duck Twacy) battles Neon Noodle, Pumpkinhead, Jukebox Jaw, and a slew of other deformed Dick Tracylike villains.

THUGS WITH DIRTY MUGS (Avery): Another four star Avery. The life of crime is turned upside down. Killer Diller brings his terror to twon robbing every bank, as the chief of police yells "Take that you dirty rat!" until we see that he's feeding a, you guessed it, a dirty rat. A favorite scene is where the bad guys are in a house, trying to figure out the combination to a lock. The lock turns out instead to be a radio dial, and as "The Lone Ranger" comes on, our villains settle down comfortably in front of the radio to listen to its pleasures.

THE DOVER BOYS (Jones): An often overlooked masterpiece. Jones weaves together a film that is both a satire of the old melodramas that plagued early filmgoers and is yet a loving tribute to their inanities. Without being overhanded, he manages to build his story with our understanding: The three Dover Boys (Tom, Dick, and Larry) have their fiancée (Doris Stanpipe) kidnapped by that "cad, coward, bully and thief" Dan Backslide. Best scene: When Dan sees a car and in his loud voice (which he always carries with him), yells: "A roundabout! I'll steal it! NO ONE WILL EVER KNOW!" The film is also important for another reason: Jones' use of motion is excellent. In Disney's "The Tortoise and the Hare," speed was first conveyed accurately in an animated film by drawing lines behind the character and by blurring action. Here, Jones tries another technique which works just as well (the sign of a good film technique is that you really don't notice it at first): Jones has the characters mold into place according to their speed. This is hard to explain. Instead of using lines to move a character from one place to another quickly, Jones actually draws the whole character blurred into new forms. Try waving your hand in front of your face. You don't see lines or individual hands, you see a blur....guess you have to see this to appreciate it or even to understand it. Take our word for it, it's great. AND it looks real nifty when viewed frame by frame.

INKI AND THE LION (Jones) Here's one they never show on TV anymore, but we're not sure why. People say it's racist. It features a young African boy named Inki (perhaps it's the name people don't like) who is stalking a lion. Every once in a while a small Minah bird gets in the way. That's about it. Nobody really knows why the cartoon and the others in this series are good. Everybody likes them, though. Even Jones, who was just as confused by these films as the audience.

COAL BLACK AND THE SEBBERN DWARFS (Clampett): Now THIS one is racist. But you have to look at it in its proper time frame: This was back in WWII, and the fact that Clampett may not have been as enlightened as was a small minority of whites is no reason to overlook this gem of a film. Everything works here, from the slightest gag to the most overwhelming music. It's also a great Disney parody, down to a wishing well scene and a "dopey" dwarf as well. We think that Ralph Bakshi must have a copy of this that he plays every morning.

DUCK AMUCK (Jones): This one does get shown on TV occasionally. You've seen it. It's the one where poor Daffy gets treated terribly by the animator who keeps erasing his backgrounds and replacing his voice with sound effects. It's a wonderful film, and we couldn't leave it out.

KITTY KORNERED (Clampett): Here's one we've never seen on TV. Porky has four cats that he kicks out into the snow. One of them, a fellow who later evolves into Sylvester, speaks to his comrades: "Are we mice or men?" The smallest one admits coyly, "I like cheese." He is instantly thrashed back into a snowdrift. "Wait a minute!" spits Sylvester, "I've got it!" The small one pops out hopefully, "The cheese?!!!" Back to the snowdrift. Anyway, this film has many bright moments (like when Porky's eye grows about 50 times a la Avery upon seeing a cat dressed as a martian.)

ONE FROGGY EVENING (Jones): If we get all the films we want, this will be the first we'll cut because it has been on TV so often. Our hero finds a frog that will sing, but only to him. Needless to say, no one believes him. An excellent film. Everybody loves the Michigan rag!

THE OLD GRAY HARE (Clampett): Elmer and Bugs are now in their declining years, with long beards and canes to prove it. They reminisce on their childhood (seems they've been adversaries from way back) as Bugs is biting the big one (whatever THAT means). Bugs isn't so easily duped or killed, however, as Elmer should know by now. Be sure to keep watching the screen as the closing titles go by. BOOM!

DAFFY DOC (Clampett): An early Daffy in black and white. Daffy acts daffy in a hospital and blows his body up blimplike a la Donald in "Three Caballerros." This print (the one we'll be showing) is a rare version that has scenes that are missing in the later color version. (Thanks to animator Steve Segal for this one).

PORKY'S ROAD RACE (Tashlin): A great film which includes charactures of famous stars of the day: Boris Karloff, The Marx Brothers, you know, the typical guys who are always in these types of cartoons.



Obviously, there is not enough time in the evening to show all of these, but we hope that our showing will have as many of these as possible. We hope your favorite wasn't left out. If it was, it may be because we chose against it because of TV exposure. At any rate, we hope to see you all on July 8th at 7:30 at the Boston Film/Video Foundation. Bring friends. Admission is \$3.00 for nonmembers, \$1.50 for members. (Hey, we got overhead, you know.)

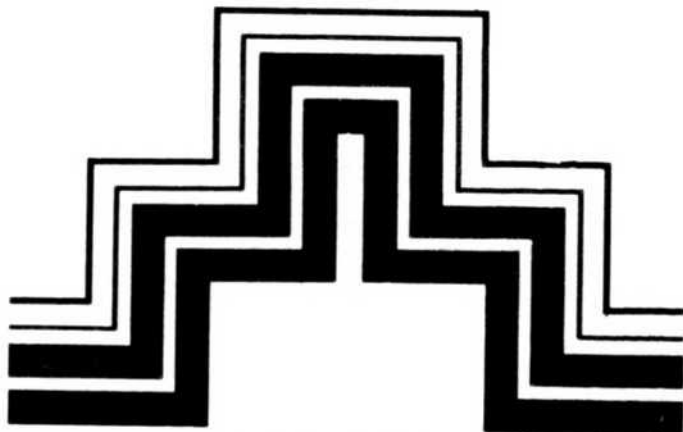
VARIETY

TOP FILMS

THE TOP RENTAL CHAMPIONS

(According to Variety; May 4, 1983)

1. Bambi (1942) \$27,850,000
2. The Jungle Book (1967) \$27,317,000
3. Snow White (1937) \$26,900,000
4. Cinderella (1949) \$25,539,000
5. Lady and the Tramp (1955) \$25,218,000
6. 101 Dalmations (1961) \$22,792,000
7. Song O' The South (1946) \$21,536,000
8. Fantasia (1940) \$21,613,000
9. Pinocchio (1940) \$19,912,000
10. The Fox and the Hound (1981) \$19,160,000
11. The Aristocats (1970) \$18,680,000
12. Robin Hood (1973) \$17,110,000
13. Peter Pan (1953) \$16,875,000
14. Sleeping Beauty (1959) \$15,815,000
15. The Rescuers (1977) \$15,000,000
16. Lord of the Rings (1978) \$13,791,043
17. Heavy Metal (1981) \$10,325
18. Alice in Wonderland (1951) \$7,196,000
19. Sword in the Stone (1963) \$6,560,000
20. A Boy Named Charlie Brown (1969) \$6,000,000
21. The Secret of NIMH (1982) \$4,794,087
22. Fritz the Cat (1972) \$4,700,000
23. Wizards (1977) \$4,659,000



What's all this about?

It seems that Variety, like most trade journals, loves a good list. And Variety gives the best list in the field, it is told.

Not true, Bullwinkle breath.

The Variety list is based on rental sales. That's something completely different from the intake at the box office. The rental sales can be set by a distributor lower to some theatres and thus the list can be altered.

The list also fails to include any film that has grossed less than \$4 million. This, of course, includes most of the animated films in existence.

The list also does not include rereleases unless they are major. For example, Yellow Submarine has probably been shown so often in places like the Harvard Square Theatre that it most likely deserves a place on the list.

Another major problem with the list is the fact that it does not take inflation into account. Sure, Jungle Book made more than Snow White. But how much was a buck worth in 1937, anyway?

Variety has finally discovered its error, and in the May 4th issue also included a brief list of the top films adjusted yearly for inflation. Six animated films made the list:

1. Snow White (at #26)
2. Lady and the Tramp (at #64)
3. The Jungle Book (at #73)
4. Cinderella (at #81)
5. Bambi (at #82)
6. 101 Dalmations (at #91)

I, unfortunately, do not have the time nor the inclination to figure out a system that would take into account inflation per year and then to go to the library and pour through old issues of Variety in order to come up with something resembling the above list.

HOWEVER, (wish I could type italics. I have to underline or CAPITALIZE whenever I want emphasis) I have taken the list in the aforementioned trade sheet and have adjusted it for inflation with no concern whatsoever of individual yearly performance.

What I've done was this: I've taken a film, say "Fantasia," and using a government formula used for calculating such stuff, I have checked the film's year (1940) against what a buck was worth then, and then adjusted it accordingly. This does not take into account rereleases or anything, but it's still a heck of a lot more informative than the Top Rental Champions of All Time list we saw at the start of this article.

Therefore, here is my list of the films adjusted sort of for inflation, starting with number seven:

7. Fantasia
8. Pinocchio
9. Song O' The South
10. Peter Pan
11. Sleeping Beauty
12. The Aristocats
13. Robin Hood
14. Alice in Wonderland
15. The Rescuers
16. The Fox and the Hound
17. The Sword in the Stone
18. The Lord of the Rings
19. A Boy Named Charlie Brown
20. Heavy Metal
21. Fritz the Cat
22. Wizards
23. The Secret of NIMH

Sorry. I have no indication of how the other films that earned less than four million would do on this list. I guess Variety doesn't consider them important enough. Such is the spice of life.

Trivia

1. What city are Walt Disney, Walter Lantz, and Ub Iwerks from?
 - a) Hollywood
 - b) Kansas City
 - c) Honolulu
 - d) R'l'yeh
2. What is Donald Duck's license plate?
 - a) Quack 2
 - b) 313
 - c) 007
 - d) He doesn't have one
3. Who created Tom and Jerry?
 - a) God
 - b) Tex Avery
 - c) Walter Lantz
 - d) William Hannah and Joe Barbera
4. Where does Quasi like to spend his time?
 - a) in the bathtub
 - b) at an orgy
 - c) at the Quackerdero
 - d) There is no such being as "Quasi"
5. Who animated King Kong?
 - a) Queen Kong
 - b) George Pal
 - c) Willis O'Brien
 - d) Ray Harryhausen
6. Zero Mostel's last film project was doing a voice for a character in an animated film. What was the film and which character did Zero play?
 - a) Jeremy the Crow in "NIMH"
 - b) Rukh in "The Last Unicorn"
 - c) Keehar the seagull in "Watership Down"
 - d) Larry in "Wizards"
7. Who did the voice of Barney Rubble?
 - a) Mel Blanc
 - b) Art Carney
 - c) Larry Storch
 - d) Daws Butler
8. What famous cartoon was Winsor McCay known for?
 - a) Yellow Submarine
 - b) Bozo
 - c) Gertie the Dinosaur
 - d) Gumby and Pokey
9. How many holes are there in the sea of holes?
 - a) Nobody knows
 - b) Three or four
 - c) A million
 - d) Enough to fill the Albert Hall
10. What studio did John Hubley found?
 - a) Hubley films
 - b) Warner Brothers
 - c) UFA
 - d) Studio 54

ANSWERS: 1.b; 2.b; 3.d; 4.c; 5.c; 6.c; 7.a;
8.c; 9.d; 10.c

Cartoon

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